

EPISTEME HUMOR ON CARTOONS INCLUSIVISM AND RELIGIOUS TOLERANCE THEMED

by I Wayan Swandi

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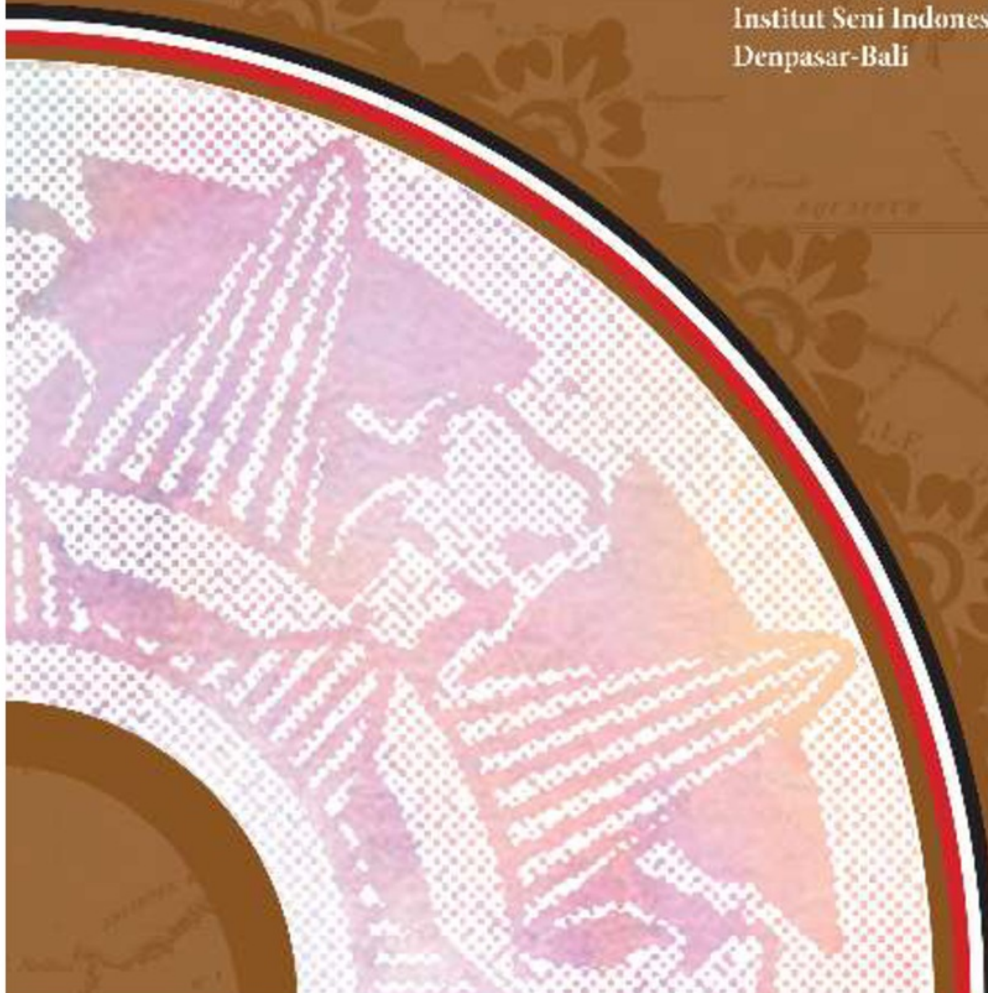
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6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



25th September 2017
Gedung Natya Mandala and
Citta Kelangen,
Institut Seni Indonesia
Denpasar-Bali



Proceeding

6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

"Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value."

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SEMINAR ON NUSANTARA
HERITAGE**



*“Nusantara’s Cultural Arts
Diversity as Inheritance
Source of Tolerant
and Inclusive Society’s
Development Value.”*

**INSTITUT SENI INDONESIA
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THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

INSTITUT SENI INDONESIA (ISI) DENPASAR
SEPTEMBER 25th 2017

GREETINGS

HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has helped the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is **"Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value."** Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a

tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers' attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wat, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or unsatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25th 2017
Head of Steering Committee,

Dr. Anak Agung Gede Rai Remawa

NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



Prof. Dr. Tjetjep Rohendi Rohidi, MA
Nusantara Heritage Seminar Committee

Assalamualaikum Wararahmatullahi Wabarakatuh.
Salam sejahtera,
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "*Nusantara Heritage Seminar*" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate together, this "*Nusantara Heritage Seminar*" is a series of annual seminars starting at the *Universitas Malaysia Sabah* (first seminar), *Universitas Negeri Semarang* (second seminar), *Institut Teknologi Bandung* (third seminar), *Universitas Pendidikan Sultan Idris*, Malaysia (fourth seminar), and *Institut Seni Budaya Indonesia*, Bandung (fifth seminar). And, this time the sixth seminar was held at the *Institut Seni Indonesia Denpasar*, Bali.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing *Nusantara* as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the *Nusantara* are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day *Nusantara* is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of "*Nusantara Heritage VI*" this time, has produced a collection of writings related to the study of various issues in art (in the context of *Nusantara*), new understandings, meaning and paradigms that

become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of "*Nusantara* Heritage VII" later.

Salam budaya.

Denpasar, September 25th 2017

RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSI), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi Shinobu Ph. D of

Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year's participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

4

Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum

Rector of Indonesia Arts Institute, Denpasar
Bali-Indonesia.

THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



KEYNOTE SPEECHES

EPISTEME HUMOR ON CARTOONS INCLUSIVISM AND RELIGIOUS TOLERANCE THEMED

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ABSTRACT

Cartoon drawing can awaken the general consciousness of its readers. From the visual appearance and impression of humor presented, the reader lightly captures an information. Messages packed with humorous tones become powerful ideological tools that alter perceptions and may even have social effects. Critical themes of seriousness such as religiously charged issues can generate a mass emotion. This is possible with a humorous cartoon episteme. Specialized visualization techniques provide support so that messages or criticisms delivered can operate effectively.

Keywords: Episteme, Humor, Cartoon, Inclusivism, Religious Tolerance.

Introduction

Messages delivered into social lighters ready to explode. Cartoon media has long been a propaganda tool with special aims to form a consciousness both deliberately or casually such as cartoons for entertainment advertorial.

Cartoons have a humorous episteme which is at once a paradigm for persuasion, criticizing and even provoking its readers.

Religious conflict is the daily discussion of our public space in recent years. Media reports in various versions. Some are more neutral and some are clearly showing their inclination to a party. In the news of a neutral and proportional journalistic value is complete enough so that people can make it as a source of information, referral and as well as a reflection. The information presented by the media can mobilize the community (McQuail, 2011) either on constructively or deconstructive.



The Value of Religious Harmony through the Humorous Cartoon Media

The uniqueness of cartoons as a medium of information transmission is because the cartoon is a symbolic image, contains satire elements, jokes, or humor (Setiawan, 2002: XVIII). According to Ajidarma (2011: 1), that cartoon media is possible to become a site of ideological struggle so that cartoon artwork that raised local, national and international discourse is very important to do. According to Ajidarma (2012: 18) the emotions that are raised in cartoons are the sense of humor (laughter) in response to the parody elements presented. Different with Wijana (2003: XX) says

cartoons are verbal stimuli and visualization that are spontaneously meant to provoke the smiles and laughter of listeners or people who see them.

Picture 1. A single frame cartoon consisting a visual element illustration of a man dressed in Balinese customs carrying a ladder and a bucket of red-and-white flags, on top of which is a text marked Indonesia Tolerance Crisis, with typography script type, and simple yellowish color. Overall this cartoon reflects the meaning of tolerance wholly relating to nation and state, as well as religious tolerance that undergo degradation or degeneration. With the red marks on the word "crisis" the meaning of the text is expected to rise to the nation, state and religious tolerance in order to be nurtured again. With the red and white symbol on the bucket means the resurrection of unity and unity among religious people in Indonesia to remain enforced. The overall look of the cartoon seems humorous and critical.



Source: Personal Document Jango Cartoon

In picture 2. King Salman (King of Saudi Arabia) came to Bali to see clearly the pluralism of democracy and tolerance. The message conveyed in the picture besides clearly show Raja Salman's admiration for the pluralism of democracy and religious tolerance in Bali. Besides religious tolerance also the friendliness and innocence of the Balinese who is the original nature of the Indonesian nation. The Indonesian nation is known as a friendly nation, so that foreigners (the West) like Indonesian people especially Bali. King Salman is a figure of pluralism religious tolerance in the world. This cartoon with single frame display consisting of word balloon with text message of democracy pluralism with script style with illustration of Balinese character. The overall cartoon message highlights tolerance with an eye-catching visual cartoon.

Picture 3. The illustration of this cartoon is visualized in the form of single frame, consisting of lay out of Moslem who is doing prayer. The composition of cartoon characters are different in the whole illustration of male characters, with shades of grayish color. This cartoon reflects obedience in religion as the basis for high tolerance. The overall character of the cartoons reflects the devout Muslims with religious rules. Parody nuances seen in differences of each other characters.

message to be conveyed in the picture on the left is the difference of public opinion that occurred in Bali on the issue Reclamation in the bay of Benoa. Do not let this difference of opinion makes we collide between *krama* Bali. How do we respond to differences of opinion of the Balinese people about the bay of Benoa that makes Bali stay *ajeg*, and peaceful and the people of Bali still uphold the meaning of inclusivism and the concept of *menyamabraya*. The overall cartoon message has the impression of parody and democracy in addressing the issue.

Closing

Cartoons are able to form an opinion on the idea of the religious harmony value that must be maintained and foster, especially in the era of globalization and information technology that could destroy the integrity of *Negara Kesatuan Republik Indonesia*. The values and religious characters raised in the cartoons above are the main values of tolerance among Indonesian religious communities.

From the perspective of the overall visual style the cartoons have humorous nuances, critically constituted by a parody cartoon visual form in postmodern aesthetics, communicative and esthetic.

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